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SOUTH CAROLINA'S NEWSWEEKLY

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January 17, 197
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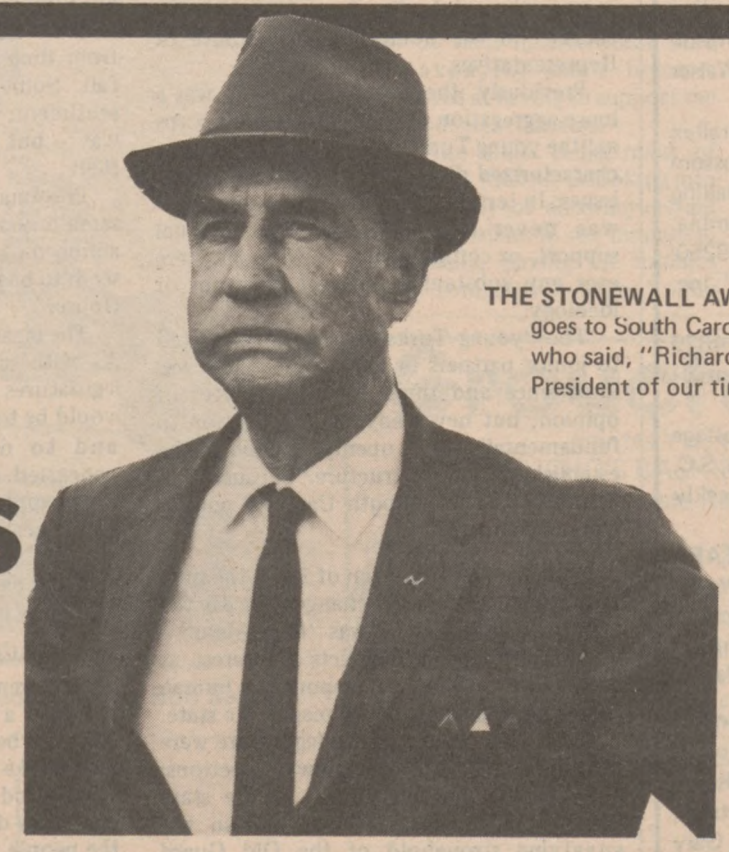
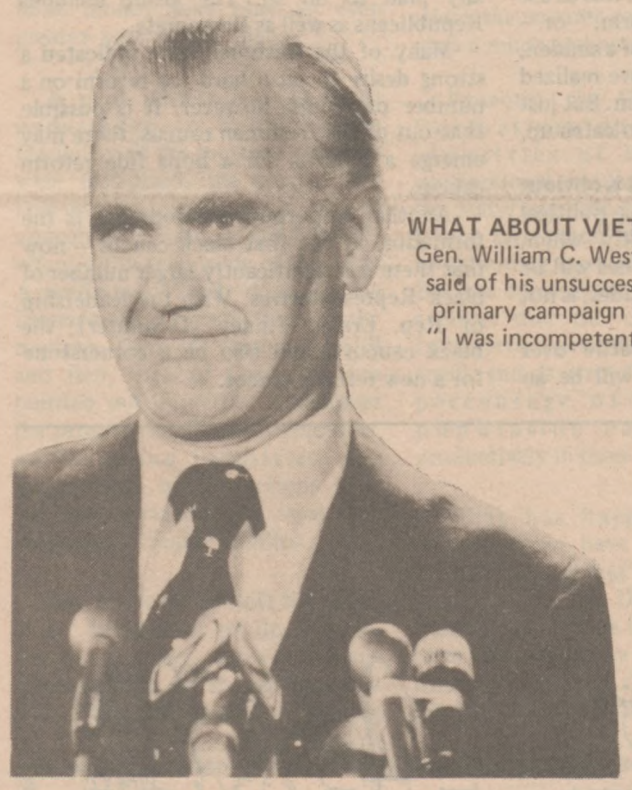
First annual Dubious Honors and Awards '74



THE STONEWALL AWARD, SENIOR DIVISION, goes to South Carolina Sen. Strom Thurmond, who said, "Richard Nixon is the greatest President of our time."



WHAT ABOUT VIETNAM?
Gen. William C. Westmoreland said of his unsuccessful Republican primary campaign for governor: "I was incompetent."

THEY TRIED TO GET ADOLPH EICHMANN, TOO.

Jesse Cooksey, chairman of South Carolina's Republican Party, said of the Judiciary Committee, which at the time was holding hearings into the impeachment of Richard Nixon: "This is the worst thing that has ever happened to this country and they (the Judiciary Committee) should be impeached, not the President."

ANOTHER FAMILY FOR PUG RAVENEL...

Bryan, Millie and the kids were enthusiastic about Pug Ravenel's victory in the Democratic primary. From the expression on her face the night Ravenel won the primary, who could believe that Millie Dorn could finance the suit that had Ravenel disqualified? Ridiculous!

For more fun 'n' games, see page six

A MAGAZINE FOR COLUMBIA & SOUTH CAROLINA
osceola

"Freedom of the press is guaranteed only to those who own one."
—press critic A.J. Liebling

VOLUME 3, NUMBER 25

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Dick Harpootlian
Bob Thompson
Jim Walser

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Politicus

Organizational politics

There have been various rumors and speculations that 1975 would see the organization of the first formal "progressive caucus" in the South Carolina House of Representatives.

Previously, the closest thing to it was a loose aggregation dubbed by the press corps as "the young Turks." Some individuals thus characterized did perform notably on some issues. In terms of the group, however, there was never really any cohesion, mutual support, or common agenda. Nor was there ever any substantial cleavage in terms of ideology.

The "young Turks" basically amounted to junior partners in the system; there was impatience and there were differences of opinion, but never any real inclination to fundamentally and openly challenge the established power structure. Because that just isn't the way South Carolina politics work. Up to now.

With the voter rebellion of 1974, the time should be right for some changes. Clearly the target of the voters' ire was "the system" -- its cronyism and its conflicts of interest, as well as its inability to respond to human problems that continue to plague the state.

The shortcomings of the legislature were obviously at issue in the statewide elections. Most of the fire was aimed at the state Senate, since that body is moreso the surviving stronghold of the Old Guard Democratic establishment than the House. Because there were no Senate elections, however, the voters' only opportunity to directly affect the legislative makeup was in the House elections. There was the additional factor that the House elections last year were the first from single-member districts -- meaning much closer scrutiny of the candidates in most races than ever before.

The result was impressive by any standard. Of 124 House members, 53 did not return. Only 11 of the newly-elected 53 had prior legislative service. Those elected for the first time, 42 of them, comprise over one-third of the new House membership.

In conversations during the "pre-session" held for the freshmen last month, there was no doubt that most of the first-termers received a "reform" message loud and clear from their constituencies last summer and fall. Some started out looking for that sentiment; others discovered it along the way -- but virtually all agreed it was and is there.

Presumably, many of the veterans got the same message. Therefore, the potential for action on a number of reform issues would seem to be much greater now -- at least in the House.

The idea of a caucus is a logical follow-up. As with similar coalitions in other state legislatures and the Congress, the purpose would be to pool resources and information, and to develop a priority agenda for concerted action on key reform measures. Since appropriations for office space, staff and research are so severely limited for South Carolina legislators, the pooling of resources and information would be especially important.

So what's the hold-up?

Well, remember it wasn't long ago when it still took a great deal of political courage to admit to being a moderate, much less to use words like "progressive," "reform," or -- God forbid -- "liberal." Now, all of a sudden, it's a new day. The politicians have realized the people were way ahead of them. But just exactly how far they should go to catch up, the pols aren't sure.

So the situation is very fluid. It is obvious we are in the midst of changing political norms and fortunes, but exactly when, where and how the new battle lines will be drawn, and who will be on which sides, is not so obvious.

The soon-to-be-renewed battle over ethics legislation, for example, will be an important barometer. Practically everyone concedes that the voters are looking for an ethics-in-government law, and that *something* will be enacted. Of course, there will be a number of versions introduced. Some of the proposals that have been floated around are nothing more than sham. Those advocating or supporting ethics in name only are obviously not interested in fundamental, legitimate reform.

One significant development for the prospect of a "progressive caucus" is the freshman caucus which emerged from the pre-session in December. The idea grew spontaneously from discussions among the new members, and before the second day had concluded, close to 30 of the new Representatives had signed up.

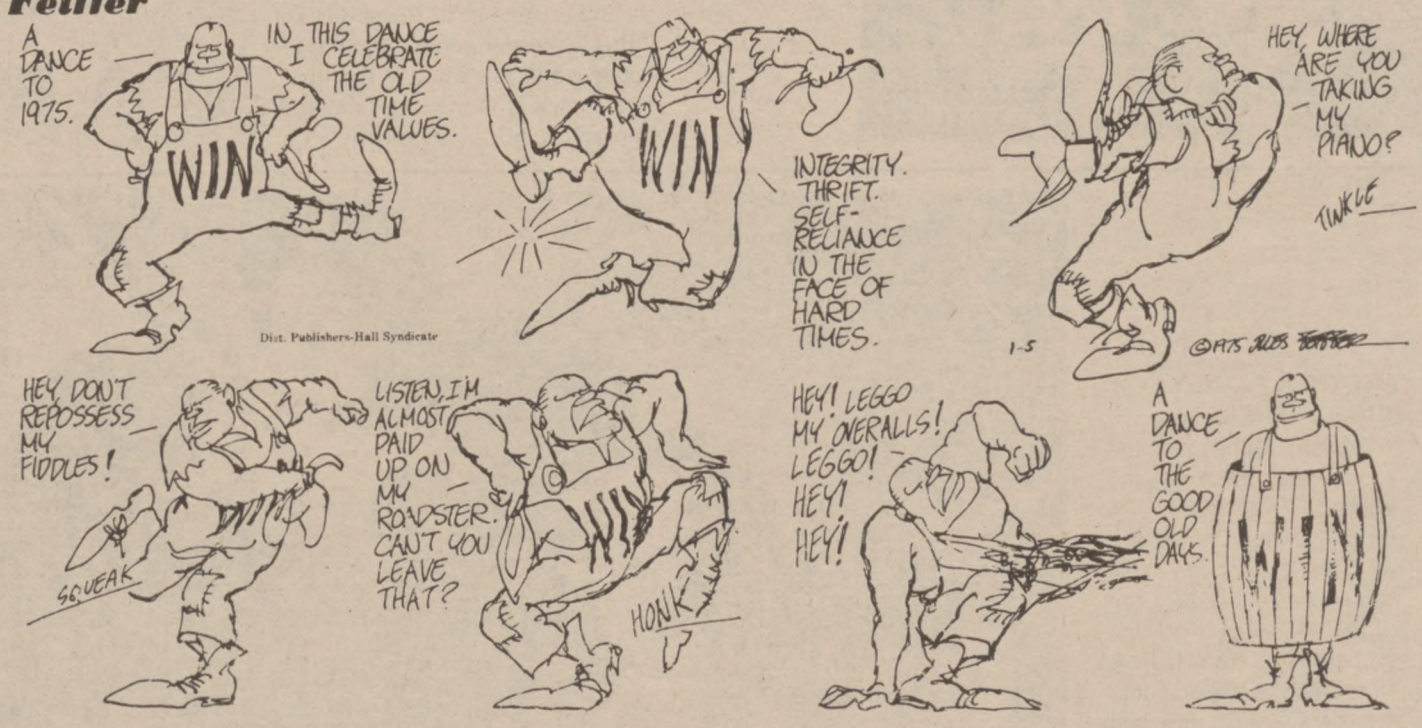
Subsequent contacts have brought the total up to 39; only one freshman, Rep. Paul Gelegotis (D-Charleston) has declined to join. Among those spearheading the effort to form the group are Reps. John Felder (D-Calhoun), Dick Kenan (D-Newberry), Jennings McAbee (D-McCormick), and Bill Campbell and Jean Toal, Richland Democrats.

The freshman caucus will meet to organize the second day of the new session, and again the following week on House procedural matters. Learning the ropes and sharing substantive information are the two main purposes of the group at this point; there has been no endeavor to formally define any ideological stance, nor is there any plan to do so. The group includes Republicans as well as Democrats.

Many of the freshmen have indicated a strong desire to push hard for reform on a number of fronts, however. It is possible that out of the freshman caucus, there may emerge a nucleus for a bona fide reform caucus.

Another important development is the formation of the first black caucus -- now that there is a significantly larger number of black Representatives. With the leadership of Rep. Ernest Finney (D-Sumter), the black caucus could also be a cornerstone for a new reform caucus.

Feiffer


A DANCE TO 1975.
IN THIS DANCE I CELEBRATE THE OLD TIME VALUES.
WIN
WIN
INTEGRITY. THRIFT. SELF-RELIANCE IN THE FACE OF HARD TIMES.
HEY, WHERE ARE YOU TAKING MY PIANO?
TINKLE
1-5
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HEY, DON'T REPOSSESS MY FIDDLES!
SQUEAK
LISTEN, I'M ALMOST PAID UP ON MY ROADSTER. CAN'T YOU LEAVE THAT?
WIN
HONK
HEY! LEGGO MY OVERALLS! LEGGO! HEY! HEY!
A DANCE TO THE GOOD OLD DAYS.

Prison industries: a big job ahead

by Bob Thompson

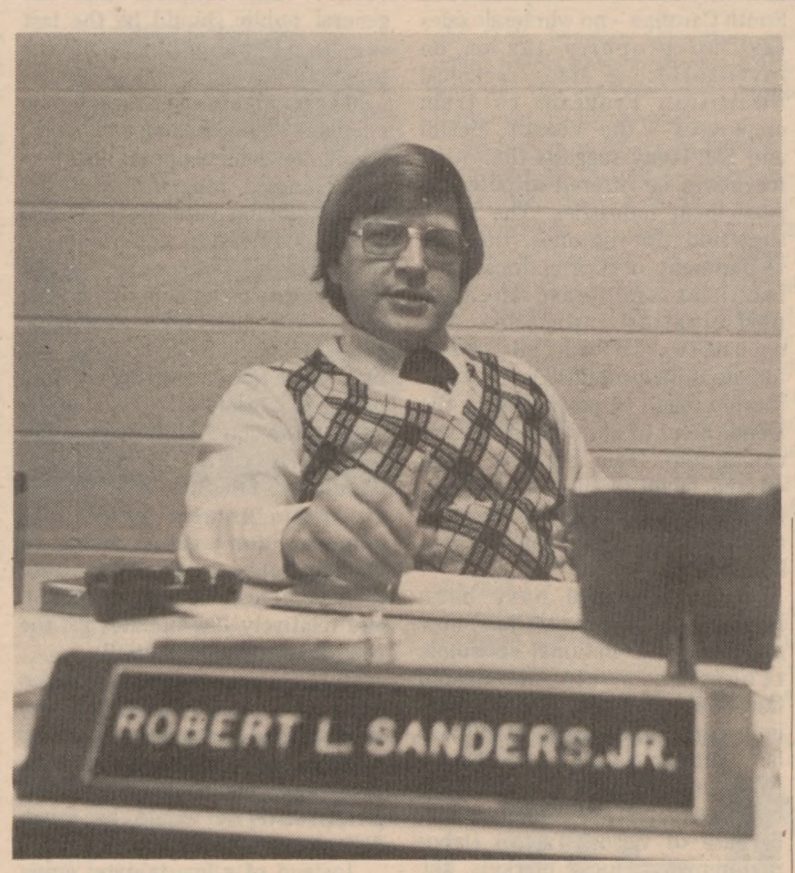
The South Carolina Department of Corrections is planning a merger of sorts with private industry, in a novel arrangement that would utilize the state's inmates in profit-making ventures.

The ambitious project, still in the preliminary planning stages, would call for the location of certain industries near proposed regional correctional facilities. Inmates would then be transported to the industrial sites, where they would put in a day's work before being returned to the correctional centers. And -- what's highly unusual -- they would be paid "fair, competitive wages" by the industries.

The idea behind the project -- reportedly conceived by SCDC director William Leeke and deputy director for administration Hugh Clements -- would be to help the Department toward economic self-sufficiency while bringing new industry into the state. The impetus behind the concept was partly rehabilitative, but corrections officials have admitted that money may play an even greater part in the plans.

A pilot project has yet to be undertaken to determine the feasibility of the program. But, if it were instituted, the correctional industries program could conceivably have a considerable effect on the economy of the state. A preliminary study done for the Department of Corrections by the research firm of Vismor, McGill and Bell, Inc., of Columbia, has pointed out numerous advantages the program could have to inmates, participating industries, the Department of Corrections and, last but certainly not least, the taxpayers of South Carolina.

The proposed project threatens to be difficult to set up, though, and it may pose some disadvantages to the community and to industries in general -- points which the research reports have not placed much emphasis on.



Project director Bob Sanders

Presently, the Department of Corrections operates eight industries at the various correctional centers throughout the state, supplying such things as license tags, metal office furniture, bookbinding, and laundry services. But the demand for the goods and services that the current prison industries provide is relatively small, and as a result only a small percentage of the inmate population can be used productively in these industries.

What has happened is that inmates often have idle time on their hands, and that's bad -- for the inmates, for the Department of Corrections, for the taxpayers. The inmates become bored and irritable, and they find that they quickly lose any skills they learned while "civilians." The Department of Corrections can only come up with a limited number of "make work" jobs, and having idle prisoners means increased security problems, in addition to the obvious fact that such inmates don't produce anything to pay the costs of their incarceration. And the taxpaying public becomes embittered at having to support the non-productive inmates.

So the state Department of Corrections (SCDC) is looking into the feasibility of allowing certain private industries to use inmates in their plants, paying the inmates "fair, competitive wages." The inmates then could earn normal salaries (depending on their qualifications). The inmates would have added responsibilities to go with this new-found financial base, however. They would have to pay room and board; they'd pay the same state, local and federal taxes everyone else does; and they would have to support their families.

Thus, in theory, the inmates would benefit because they would have money. They would have a saleable skill which to get a job after they are released. And, according to the Vismor, McGill and Bell (VM&B) study, the

(continued on page four)

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Correctional industries...

(continued from page three)
inmates would have the "dignity and pride of accomplishment," while having money at their command would teach the prisoners "basic economics...many for the first time."

The VM&B study also lists the advantages that large-scale utilization of inmate labor in private industry would bring to the participating industries -- a new source of labor, low employee turnover rate, reduced operating costs, possible tax breaks, and of course, a good public image. To the Department of Corrections, the program could mean a reduced recidivism rate, reduced overall costs per inmate, and improved inmate morale, according to the VM&B report, while enhancing "the already good and progressive image of the South Carolina Department of Corrections."

Finally, the taxpayers would benefit because the program would relieve some of their tax burden "by making many inmates self-supporting, tax-paying workers, the study claimed; the inmates' families could be taken off the welfare rolls, further reducing the taxpayers' burden; and "experienced, competent, skilled workers" would be added to the state's labor force.

But the question of the day is: will that theory be easily and practically converted into reality? Or is the idea of private utilization of inmate labor a public relations pipedream? It's undeniable that the proposal has its merits, but at the same time the Department of Corrections may be overly optimistic about its potential.

The labor force once was insufficient but now is too large for the work available, as shown by widespread layoffs in many state industries. What effect will increasing the labor force have on the state's economy? Can "civilians" work in harmony and safety with a large number of convicted criminals? Perhaps more importantly, will they? And where is the Department of Corrections going to find companies willing to participate, when expansion is out of the question for most of them?

Robert L. Sanders, the project director, admits that there will be many questions to answer and many problems to overcome. So far, he's been unable to find a company willing to participate in a pilot project to determine the feasibility of the new correctional industries proposal.

Sanders said he's contacted more than a dozen industries, explained the project to them, and asked them to participate in a pilot project. "Just about everyone felt it had potential," Sanders related, "but most said, 'Once the pilot is going, get back in touch with us.'"

The preliminary study has been funded through June 1975, Sanders said, for the most part out of federal Law Enforcement Assistance Administration funds, with South Carolina having to match 25 percent of the LEAA grants. The young project director said he anticipates no problems being re-funded in fiscal year 1975, and he said further funds might come from the state Department of Labor. Sanders explained, "Our biggest problem right now is finding a pilot partner."

The Department of Corrections apparently anticipated some problems in luring a private industrial firm to participate in the pilot program, for the Department prepared some inducements in case of rough going. Besides the advantages that industries currently find when they locate in South Carolina -- no wholesale sales tax, no property tax on on inventories, a state Technical Education Program to train employees -- the Vismor, McGill and Bell study suggests that other incentives be offered to potential participant industries. The study suggested, for instance, that the Department of Corrections build facilities and lease them to participating industries. The counties in which these inmate-utilizing industries are to be located might be persuaded by the Department of allow the industries exemptions from property taxes on the facilities they are leasing, the VM&B study said, because the counties will benefit from the new industries' presence.

But it would have been impossible to foresee just how drastically the national economic recession would hit South Carolina, especially in the textile industries. Unfortunately, VM&B had already decided that textile firms would be the most practical to participate in the project, because of various factors (labor requirements, local markets, the availability of resources, etc.). And right now, it doesn't look as if any South Carolina textile firms will be ready to expand.

Besides the problems the Department of Corrections faces in finding industries to participate, there may also be problems as to public and legislative reaction to the proposal. The Department apparently expects some adverse public reaction, because it has so far kept the proposal out of the public eye as much as possible. The VM&B report says, for example, that "the concept, in its present form, has little public relations value," and contends that the general public should be the last sector to be informed of the program.

The public already has had some contact with inmates working among the general population. The work-release program of SCDC allows inmates with less than one year's service left to work in private industries. The work-release inmate will be driven to his job; he'll work there for eight hours; and then a SCDC employee will pick him up and transport him back to a work-release center at the end of the day. Work-release has been relatively successful and popular so far. But its drawbacks are that inmates serving long sentences don't get a chance to participate in work-release until their sentence is nearly finished, and relatively few inmates get the chance to participate at all.

The correctional industries program would be similar to work-release on a massive scale -- as far as the inmates view it. But from the Department of Corrections' perspective, it would be much different.

Instead of a few inmates going out to work with firms in a rather random manner, with very few inmates working at one facility, participating companies would be manned in large part by prisoners. The Department of Corrections has estimated that between 50 and 100 inmates would work at each industrial site, with management and probably the more skilled positions filled by civilians. And instead of the inmates being brought to the jobs, the jobs would be brought to the inmates -- the industrial sites would be built near regional correctional facilities.

One of the biggest differences between the proposed private correctional industries and the work-release or present state-operated industries programs would be money. The Department of Corrections realizes that private industries are not likely to take part in this "model program" because of their social consciences alone. As Sanders put it, "Now we're looking at it from an economic standpoint." He admitted that the idealistic goal of rehabilitating prisoners isn't going to motivate industries very much -- "It's got to be profit motivated."

On paper, the economics of the proposed cooperation between private industry and the Department of Corrections looks good. The taxpayers' burden may be lessened, the cost of maintaining prisoners can be reduced, private industries would be allowed lower operating costs.

But how the inmates will react to working for wages is hard to predict. Some will no doubt like the idea that they can make money while in prison. But will the prisoners have incentive enough to work hard to get that money? "That's always a question," Sanders conceded.

Since the inmates can only carry small amounts of money on their persons, most of what they will manage to save -- after room and board, family support, taxes, etc. -- will be kept for them. One observer noted that, unless the prisoners can actually see and use the money they make, it might lose its importance to them. There aren't many things for inmates to spend their money on, the observer said, and "you can only smoke so many cigarettes."

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WHY: Expedition member, Lou Whittaker, Jim's twin brother, will explain just why this new and difficult mountain is considered such a challenge to the world's great climbers; "an ultimate test of men and their equipment."

Trials of an independent filmmaker

by Melissa Pruitt

For over a year Gretchen Robinson has devoted her entire being to making a film. She has spent $12,000 and this figure doesn't include the cost of promotion. Yet Robinson has quickly learned that making the film itself is only half the battle for independent filmmakers.

The market for independent films is limited, but South Carolinians will have the unique opportunity to see the works of independent filmmakers in a statewide film circuit which will travel to Greenville, Columbia and Charleston in the next few weeks. Robinson's film, "The People Who Take Up Serpents," is the first in the series and will be shown at the Columbia Museum of Art January 11 at 8 p.m.

Robinson became interested in filmmaking after taking a course at the Greenville Museum of Art. As she explained recently, "Once I picked up a movie camera it was love." She found it easy to select the subject for her first film. The Holiness Church of Jesus Christ was in a crisis state in Kingsport, Tennessee, because two members had died from snake bites received during services. After attending services in Greenville, South Carolina, Robinson decided the church members were not being accurately represented by the media. She learned that snake handling is not a test of faith, as many popular reports would have us believe. Instead, members of the Holiness Church of Jesus Christ feel they are literally practicing the word of the Bible as written in Mark 16:18.

The authorities wanted to make snake handling illegal, but the members felt that to do so was an infringement of their civil rights. "The story was so colorful that the media naturally became interested. I saw many reporters come to the Holiness services for a few minutes and then leave to go write a story for their paper," Robinson said. And, according to Robinson, a few minutes is not enough time to get the full story. Before she even started filming, Robinson observed for hours so that she could understand the people and their religion.

Robinson decided to use a documentary format that let the people tell their own story. Although the pronunciation is often hard to understand,

Gretchen Robinson

Robinson said, "It is their language and you know more about the people because it is their language." Every scene in the film was shot as it happened, which Robinson felt was the crucial element in the film. However, she is quick to point out that the problems of filming an on-the-scene documentary are abundant and the filming alone took her seven months.

Robinson traveled from Greenville to Atlanta to rent equipment and then travel back to Greenville and Kingsport to set up to shoot. Several times the camera failed to operate, wasting time. Since she wanted the film to be a natural one that captured events as they occurred, time and patience were essential.

Robinson certainly seems to be a qualified speaker for the problems surrounding the present day independent filmmaker. As she discovered after her film was edited and developed, her job was not nearly over. "You are not finished at the end of the film. You have to market your product, and that is a whole new ball game," according to Robinson.

Since finishing her film, Robinson has made the rounds trying to sell her work. The most frequent criticism she has run into is that "The People Who Take Up Serpents" is too long. It runs 53 minutes. Robinson has developed a philosophy on the subject and says, "In this society we won't sit down and listen. We don't sit down to learn about other people and other points of view. We don't have to agree. The point is to understand something that is different." But she feels because television and other media have shortened things into just the bare essentials; people want everything capsulized.

Robinson is trying to persevere long enough to find an interested buyer. She doesn't think it would be possible to make a shorter version of her film. "What could I cut? This film is the whole story of the people of Holiness religion, told in the members' own words. Even though some of them are hard to understand, a viewer can see what he can't hear. I just hate to give Cliff notes when all the information is here in the film as it is. If I cut it, I would be sacrificing everything I put into the film; I would sacrifice it all for a buck," she said.

Robinson says she has learned a lot from her first film. She likes the documentary because it is a way of recording normal lifestyles. However, she admits her next film will be shorter, not only because of past experience, but because of lack of money.

Robinson is currently making a film on the people of South Carolina's sea islands with the aid of a grant from the South Carolina Arts Commission. But even with a grant, the delays and headaches of filmmaking are ever-present. The Arts Commission's equipment is broken and Robinson has not been able to shoot in the past month. Unfortunately no one pays her for the time lost. But Gretchen Robinson loves her work and will continue to make films.

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Dubious Honors and Awards 1974

University of South Carolina students distinguished themselves by showing their asses.

WHO WAS THAT MASKED MAN?

A youthful supporter of Gen. William Westmoreland's gubernatorial candidacy tried unsuccessfully in March to get a bystander near the Capitol to sign a petition supporting the General. The stranger looked vaguely familiar to the naive, young campaign worker, but he couldn't place the face for a while. When he did, he realized that he had approached Earle E. Morris, a gubernatorial candidate in the Democratic Primary.

Morris, chagrined and red-faced, screeched at the youngster, "Boy, you're backing a loser!"

Did you know Ben Franklin?

USC Board of Trustees member Mike Mungo got kicked off the athletic committee of the Board for telling a newspaper reporter that one of the Board's committees was "a pain in the ass." Mungo asked reporters gathered to hear the announcement of his removal, "What happened to the First Amendment?"

Be outa town by sunup...
There's only room for one liberal in this state.

UH, I'LL KO THE MUDDA IN THE FIRST ROUND...

Bryan Dorn's field coordinator Dwight Drake said he blamed Dorn's loss to Jim Edwards on Pug Ravenel and the night of Dorn's defeat Drake told a reporter, "When you see that sumbitch Ravenel walking around tomorrow with his eye swollen shut, you'll know I'm the one who shut it for him."

The "Wire Copy Critic of the Year" Award goes to Adger Brown of The State for his dedicated and exemplary work as an unsurpassed dilettante of the arts.

Animal, vegetable, or mineral?

Remember Wes Fern? He's the guy who managed governor-elect Jim Edwards' primary campaign aganist William Westmoreland. After Edwards pulled a surprise upset over the General, Wes faded away right along with the General. Who said the spoils go to the victors?

The Courage-to-March-to--the-Beat-of-a-Different-Drum Award goes to WOLO-TV in Columbia, for daring the rabid wrath of Gamecock Land by fizzling off the air minutes before a November episode of Monday night football.

The "Stick It In Your Ear" Award goes to announcer Ken Wilmot of WCOS radio. Allegedly Ken had just mastered the use of the telephone receiver, when *someone* had to tell him where to put his mike. Maybe that accounts for Wilmot's unintelligible news reports at 4 a.m.

Aiken County's Republican County Councilmen dig their own grave at the site of a new hospital. The Republicans' plan for private funding of the hospital caused all of them to be defeated for re-election.

Where are they now?

THURMOND: BEFORE AND AFTER

Pick out the top banana...
From left to right: Maurice Bessinger, Earle Morris, Nick Ziegler, James Edwards, Bryan Dorn, William Westmoreland, John Culbertson, and Pug Ravenel's brother, Hal.

NATIONAL TOPICS

TRB
FROM WASHINGTON

Rocky joins the club

Ever hear of Daniel D. Tompkins? Why, fie on you! He was Vice President of the United States. He belonged to the same club Nelson Rockefeller has just joined, though I don't think his family stashed away a billion. Yes, Tompkins was the one-heartbeat-away man for President Monroe and it would have been the "Tompkins Doctrine," I guess, if the heart had missed.

Other members of the vice presidential club besides Rockefeller are Richard M. Johnson, George M. Dallas and Henry Wilson — remember them? If you feel rather blank, they coupled up respectively with Van Buren, Polk and Grant. I will throw in William A. Wheeler, Tom Hendricks and Garret A. Hobart (Hayes, Cleveland, McKinley) — stout fellows, no doubt, though you won't find their profiles on Mt. Rushmore. And so, after two tries for the presidency and 15 years as governor of New York, Rocky has made it and is a member of the Daniel D. Tompkins Club. I am going to spend all the spare time I can get off in 1975 from wondering how the oil consuming countries are going to pay the oil producing countries, in wondering how Rocky works things out with Jerry.

I have never known a new President who didn't promise that this time the Vice President would be put to work; yes, that this time the spare wheel of the Executive would be rotated. It has never happened, and Lyndon Johnson as veep almost ate his heart out in frustration. When he came to be President he didn't allow any decisions to poor Hubert Humphrey either.

My judgement is that chances are extremely small that Rocky will be assigned any task comparable to his ambition and ability. Still, it might happen; certainly rarely in history have personalities been so ready made for something of this sort. President Ford, for example, is the perfect congressional, organizational man, almost by definition a compromiser and placater; a congressman who became leader because he didn't rock the boat, knew first names and was genuine and friendly. There are 435 members of Congress and they all liked Jerry Ford. Can anything more damning be said about a President?

Nelson Rockefeller wouldn't have been chosen minority leader, probably; he is too competitive; there is a kind of "hi-ya, fella" elemental force about him that rouses people one way or another — an activist striving for something important to do, for command, some job corresponding to his ability, wealth and immense ambition.

Under a parliamentary system Mr. Ford would make an almost ideal head of state; just the man to reside with his fine family at Windsor Castle, while some pushing politician ran the shop at 10 Downing Street. All the admirable traits in Mr. Ford were on display at his ski vacation in Vail, Colorado where he embodied the better attributes of healthy, normal America — out in below-zero weather, skimming the slopes of new-fallen snow. It took our mind off our troubles...the Secret Service learning to ski...I really don't see how the papers could have got through the dull spot between Christmas and New Year's without those Ford photographs from Vail, the winter wonderland.

Here is a situation where a dynamic Vice President might actually play an important role. The relationships of the thing are all against it. There is the natural repugnance of the monarch for the heir-presumptive. There is the jealousy of the regular White House staff for the unattached interloper. There is the ambiguity of the job itself, suspended, as Clinton Rossiter wrote, "in a constitutional limbo between executive and legislature, and in a political limbo between obscurity and glory."

Woodrow Wilson declared in exasperation, "The chief embarrassment in discussing his office is, that in explaining how little there is to be said about it, one has evidently said all there is to say."

Vice Presidents normally "balance the ticket;" what else matters? —

We never speak as we pass by,
Me to Jim Blaine, nor him to I.

The doggerel is supposed to reflect the hostility between the "Plumed Knight" (James G. Blaine of Maine) and his running mate, Sen. John Logan of Illinois, who got second place on the GOP ticket in 1884.

Nixon picked Spiro Agnew because he wanted somebody from the East, somebody who looked respectable, who would please ethnic groups, and also because the Constitution required a running mate. Agnew would be our President today if it hadn't developed that he was a crook.

We are amazingly casual about these things and the procedure almost automatically couples opposites. Wendell Willkie had never met his running mate, Sen. Charles McNary of Oregon 'til they were picked in 1940. Bryan was nominated in 1896 at 36, and that seemed pretty young; they fixed it by nominating a Maine banker, Arthur Sewall, as running mate; he was 81.

According to Mr. Ford's press secretary, he has made "hard and tough" decisions about economy and energy which will be revealed in his State of the Union speech January 20. But did Mr. Ford, or events, make the decisions? If you wait long enough, events make decisions for you. The nation seems almost pleading for the federal government to impose national energy conservation, and to cut taxes to spur the economy; all signs indicate that Mr. Ford has graciously yielded.

Here is a situation where Rockefeller could play an important part. He knows his way around. He has had foreign experience. He has run New York, the most populous state. But the obstacles to putting him to work are great. Mr. Ford can control and fire his everyday staff, but he can't fire the Vice President, who has tenure in the Daniel D. Tompkins Club. Rockefeller's advice might be valuable, but giving it requires exquisite tact, even to a man as seemingly uncomplicated as Mr. Ford. Recently Donald Rumsfeld, former Illinois congressman, smart, vigorous and 42, has replaced Gen. Haig as chief of staff. He is in a strategic spot. So Rockefeller's role in a heartbreak job is problematical with history against him: in two centuries the office has been vacant 17 times and for about 37 years we had no Vice President. We never knew the difference.

JACK ANDERSON
AND THE WASHINGTON MERRY-GO-ROUND

Israeli support eroding

WASHINGTON — In the backrooms of Washington, support for embattled little Israel is slowly eroding.

Sources privy to strategy sessions at the Pentagon, for example, tell us that the brass hats, led by Joint Chiefs of Staff Chairman Gen. George S. Brown, are petulantly complaining that U.S. military shipments to Israel are dangerously draining some of America's own defense stockpiles.

Gen. Brown, of course, is the same man who created a stir a few weeks ago when he publicly deplored the strength of the Jewish lobby in the United States.

Even Secretary of State Henry Kissinger, in private conversations, has become increasingly critical of Israel. He has blamed the Israelis, for instance, for touching off the recent war jitters.

He explained at a secret White House meeting that Israeli politicians began making strong statements to win votes. "As the Israeli politicians go on TV with tough statements," said Kissinger, according to the confidential minutes, "the Arabs see that and get tougher, too."

Kissinger also noted that the world, with the exception of the United States, was lining up against Israel. He is particularly worried about the Mediterranean area.

The Greeks have indicated that the United States won't be permitted to use its bases in Greece to supply Israel in case of a resumption of the Middle East war.

Kissinger is also fearful that the Turks, who have religious ties to the Arab world, may bar Israeli shipments from going through their country.

And Iran, another key Moslem country, is shifting from the Israeli to the Arab side. This could be disastrous for Israel, which depends upon Iran for almost half of its oil.

Ski Chase

The Secret Service had a frantic Christmas trying to keep up with the First Family on the Colorado ski slopes.

The agents set up security headquarters in a portable White House van and special agents who could handle themselves on the slopes, including a radio-equipped ski patrolman, stuck close to the President.

He usually gave them an easy time on the packed slopes. But occasionally he led them down the more harrowing powdered slopes.

Gerald Ford is also a friendly fellow, who likes to mingle with other skiiers. This kept the agents on the alert.

But it was the President's four teen-age children - Steve, Mike, Jack and Susan - who ran the agents ragged. The Ford youngsters swirled down the back slopes through the powder, giving their bodyguards a wild chase.

Some agents, we are told, are longing for the less athletic Nixons, Johnsons and Eisenhowers.

Silent Night

Richard Nixon telephoned a few friends in Washington shortly after he was forced out of the White House. They remember his conversations as aimless and rambling. But in the last couple of months, the telephone calls have stopped. These friends tell us that, except for Christmas cards, they have heard nothing lately from the former President.

Joyriding

Auditors at the General Accounting Office have verified stories we have been reporting for years about the misuse of government automobiles. Everywhere the gumshoes looked, they found brass hats and bureaucrats flitting around the country, taking care of their personal business in federal sedans and limousines.

The military was found to be particularly abusive. The GAO found that "sedans were used, especially by high-ranking personnel, for trips to restaurants, golf courses, florists, cleaners, officers' clubs and theaters."

Gaining Confidence

Sources close to President Ford say he is slowly gaining a strong grasp on the presidency. His ascendancy to the White House was so sudden, they say, that Ford floundered for the first few months. But now, they claim, he is ready to make some tough decisions to assert strong leadership.

Strange Bedfellows

Fred Thompson, the former minority counsel of the Senate Watergate Committee, helped spark the investigation of funds contributed to the presidential campaigns of Democrats. Now the able Thompson law firm of O'Connor and Hannan, where one of his fellow counsel is none other than Hubert H. Humphrey III, son of the junior senator from Minnesota.

In Fairness

The Associated Press reports we were high on the list of private citizens whom the Central Intelligence Agency has kept under surveillance. Nevertheless, we want to be fair. It was the CIA's own top officials -- James Schlesinger, the former director, and William Colby, the present director -- who put a stop to the illegal CIA spying on American citizens. It is also our duty to report that the CIA has the best record in Washington for accurate intelligence.

Back Seat

Pan Am, "the world's most experienced airline," has been charged with giving blacks an experience in diehard racism. Civil Aeronautics Board investigators have quietly accused Pan Am of discriminating against blacks on crowded flights by systematically shunting them into the coach section while whites are given a choice of first class seats.

Fuelish Fuzz

In the name of conserving energy, military police on some posts have been cruising around in gas-guzzling cars to monitor porch lights at the homes of servicemen. When they find one on, they wake up the GI and make him turn it off. Meanwhile, servicemen tell us, the lights at some generals' homes continue to burn brightly.

Cinema/'Godfather II' and 'Front Page'

Coppola's 'masterpiece'

THE GODFATHER, PART II at the Plaza III

When Paramount Pictures released *The Godfather* in 1972, there were probably few people in that company who suspected that the film would be so phenomenally successful -- eventually becoming the biggest moneymaker of all time. There were even fewer, perhaps, who thought that the fiscally inevitable sequel released last month would gain the enormous critical support that it is currently receiving. The man most directly responsible for these minor miracles is the 35-year-old director of both films, Francis Ford Coppola, who in the course of three movies and three years has changed himself from a relative unknown into the most promising director in Hollywood. His movie, The Godfather, Part II, is quite simply a masterpiece, transforming the solidly commercial orientation of its predecessor into a subtly intuited, brilliantly crafted epic of American life, and corruption, in the 20th Century.

Why is this sequel better than the original? On the face of it, of course, any such continuation threatens to be a redundant and, sans Brando and Caan, somewhat duller rehash of the initial movie. There are basically two reasons why such criticisms do not apply to *Godfather II*; one of which is that rather than going back over commercially proven material, Coppola has used his opportunity to expand on the original and develop themes too complex to fit into the essentially melodramatic form of the earlier film.

Al Pacino offering protection to his wife during Godfather, Part II

Godfather II begins with Michael Corleone receiving homage under the title as the new head of his father's Mafia family, and thus establishes him as the central figure of the movie and his story as its narrative frame. But it is not his story alone, for the film quickly flashes back to Sicily in 1901, where young Vito Corleone's father has just been killed by the local Mafia and his mother must plead for his life (since by custom he is obliged to seek revenge when he becomes a man). The mother is killed, but friends help Vito to escape to America; and the image dissolves from this child awaiting entry at Ellis Island to Michael's son during a birthday party at Lake Taho, Nevada in 1958.

Thus Coppola introduces the structure that his movie will follow: an intercutting between the story of Michael and his family from the late fifties on, and that of Vito Corleone in early 20th Century New York. As the film progresses we are shown the gradual decline of Michael and his power -- his testimony before a Senate investigation, the falling away of his family and friends, disruption by costly gang wars -- along with the growing wealth and success of young Vito, and it becomes clear that this intercutting is intended as a counterpoint between the Corleone family in its ascendance and decline. The theme is further broadened by a background of familiar history. Michael goes to Cuba to establish family control of Batista's gambling operations, but his plans, as well as his feud with a Meyer Lansky type gangster, are abruptly ended by Castro's overthrow of Batista and his cronies.

This theme of the rise and fall of an American dynasty was only touched on by the original *Godfather*, which centered on the more personal aspects of Puzo's novel, but *Godfather II* brings it to a brilliant realization. In the sheer imaginative power of Coppola's conception and the overwhelming mass of their collective 6½ hour length, these movies together form a fictional document unprecedented among modern American films and highly reminiscent of Griffith's two great epics or Welles' *Citizen Kane*.

But the second and more exciting reason for this sequel's superiority to the original is the far greater refinement and assurance of its technique. *The Godfather* has some superb sequences, such as the opening wedding, but the whole was unequal to its parts, and the film was hurt by some overly obvious effects -- the juxtaposing of the assassinations with the christening, for example. *Godfather II* also has some overstated scenes, as when a Jewish gangster -- played by Actors' Studio head Lee Strasberg -- distributes slices of birthday cake while his associates plot the division of Cuba, but for

(Continued on page nine)

The Liberia Semi-Pro is designed to truly give high performance as a machine of its nature is intended to. Handmade in France by skilled craftsmen, the Semi-Pro is constructed with the very high quality Durifort butted tubing in Liberia's own frame design giving cornering, acceleration, and handling characteristics found only in special custom models costing many times more.

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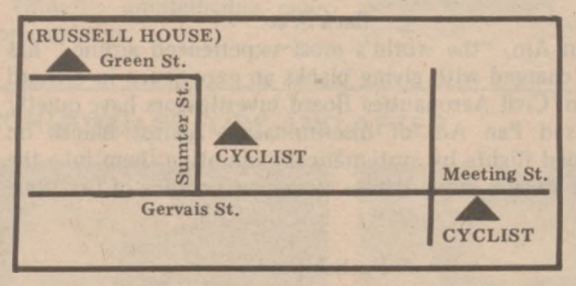

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Cinema...

(Continued from page eight)

the most part the images are marvelously, mysteriously subtle.

In the New York scenes, for example, Coppola and cinematographer Gordon Willis have used a soft, pastel photography that produces the effect of faded photographs, and as the camera slowly tracks across the riotous detail of a Little Italy street or the hordes of immigrants at Ellis Island, it's as though such photographs had been animated. I suspect that these scenes may be more meaningful to Northerners (and Coppola, who is himself of Italian descent) than to those of us more familiar with our older, Southern culture; but even so these scenes are astonishingly moving, like being taken back in a time machine to witness America at the robust beginnings of its modern age. The effect is completed by Robert de Niro's fine performance as Vito as a young man, having enough of Brando's gestures and voice to establish a credible continuity, but not so much as to be merely an imitation.

These views of early New York are the best thing in the picture, and I wish there were more of them; but Coppola and Al Pacino have brought the same sense of subtle mystery (and thus enlargement) to the character of Michael. In *The Godfather* Michael was transformed from a war hero into a different sort of hero, killing to save the family and his father's life, and in the end he was little more than the new manager of a crime syndicate, the new godfather. *The Godfather II* is able to concentrate more directly on his character, and the movie reaches its deepest meaning in our gradual realization of the relationship between Michael and his father. Just as Vito is shown eventually going back to Sicily and killing the man who murdered his parents, Michael too is dominated by the need for revenge, for what his wife calls "the Sicilian thing," and this as much as anything causes his eventual desolation. When Fredo (John Cazale), his foolish older brother, weakly betrays the family, Michael waits until their mother is dead but finally has him killed. When his sister (Talia Shire, Coppola's sister) elopes with a man he disapproves of, he rejects her. When his wife (Diane Keaton), who has left him, seems willing to return, he closes the door in her face.

Pacino's is not a bravura, tour de force performance, but with his suggestion of dark brooding and his closed-off, unreadable face (so different from James Caan's Sonny) he is perfect for the role. In the end, Michael is left alone, and as he thinks back to an earlier time at the beginning of the war with his brothers around him and waiting for their father to come home, all of the many strains of these six hours of movies coalesce, not into an idea, but into an emotion. Nino Rota's music with its plaintive, persistent waltz; Willis' photography with its shadows and muted color; Michael's hindsight of his brothers, all of whom die; each of these expresses the pervasive sense of deep spiritual melancholy that is the home note of both these films. Ultimately we realize (and perhaps Michael does too) that these men have been doomed by what they are, by their heritage, and the memory of young Vito, alone in his quarantine cell, is matched by our final view of Michael, overpoweringly alone – cycle completed.

Is there any other movie that so powerfully expresses this relationship between family, fate, and doomed, melancholy solitude? Certainly there are literary antecedents -- O'Neill's *Long Day's Journey*, much of Faulkner -- but perhaps the closest film equivalent to this kind of feeling occurred at the end of Coppola's own *The Conversation*, when Gene Hackman was left soulfully tooting his saxophone in the middle of his devastated apartment.

The Conversation was last year's most brilliant American film; but it was also its most disappointing because the theme (wiretapping and privacy) was worked out through an accidentally discovered murder, the same dubious gimmick that Antonioni used in *Blow-up*, and indeed *The Conversation* had much of Antonioni's slick ambiguity. *Godfather II* likewise stops just short of greatness, not because it doesn't fulfill its theme, but because it lacks the strong personality, either behind or in front of the cameras, that Welles and Griffith had and that made their films so memorable. Perhaps the greatest flaw of *The Godfather* was that Brando only occupied a third of the movie, and the other actors seemed weak and insipid by comparison.

But such criticisms hardly seem binding on Coppola, who is now in a position to attract the best acting and writing talent in Hollywood, and who improves with each succeeding picture. Others of his contemporaries -- Peckinpah, Bogdanovich, Altman -- have made brilliant starts and then declined into bad or trivial films. Coppola has been slow in arriving, but with *Godfather II* he once again shows that his work is going only up.

Venson Steadman

It'll make you happy

THE FRONT PAGE
At the Richland Mall II

The Front Page is a fancy bit of nostalgia dished up nicely by old partners: Ben Hecht and Charles MacArthur who wrote the original 1928 Broadway comedy; director Billy Wilder and writer I.A.L. Diamond collaborating for the umpteenth time; and actors Jack Lemmon and Walter Matthau who are really no "odder" a couple than Robert Redford and Paul Newman.

Hecht and MacArthur are former Chicago journalists who conconcted the weird triangle in which love and duty collide so hilariously. Walter Burns (Matthau) is the unscrupulous editor of the *Chicago Examiner* who learns unexpectedly that chief reporter and old friend Hildy Johnson (Lemmon) wants to chuck it all for love and life in suburbia on the night before the "wrong man" is to be executed.

The "wrong man" is a hapless sort "who had the rotten luck to kill a colored cop in an election year." Hildy Johnson is the ace reporter who has scooped every other newsman covering the story. Burns wants the final chapter, and love will not stand in his way.

This frail plot has produced laughs for decades, and the present film version is the third to appear. The original movie matched gruff Adolphe Menjou against likeable Pat O'Brien. Howard Hawks further complicated the plot by transferring Hildy to Hilda in the classic film *Girl Friday* in which Burns (Cary Grant) not only must save the "wrong man" but also win back the affections of ex-wife Johnson (Rosalind Russell) who wants to chuck it all for love and life in suburbia with someone else.

Lemmon

Plot and characterization reign throughout *Front Page*. Diamond has updated the original by turning these reporters into the bunch of hyenas we all know they are and pitting them against a flock of hungry vultures -- the sheriff and the mayor who are as rotten a duo as machine-ridden Chicago could produce. The jokes are old, the dialogue salty, the air stagnant from cigarette smoke, but Diamond's conflict is as topical as ever.

Wilder presents everything as directly as possible, orchestrating his large cast superbly while keeping close attention to the pretty "realism" he creates with costume, set, and props. He maintains control but never becomes obvious as the manipulator of the camera. His work is smooth, deliberate and tidy.

Lemmon almost tap-dances his way through his role, creating a good-hearted, peaceful man proud of his coming marriage yet torn between his lovely fiancee and his job. He keeps a solid pace throughout. This is not his best work, but it is a professional job and a winning one. Matthau has very little to do in comparison, but his slouching and grouching add to the merriment and sincerity of the film. Carol Burnett's cameo as Mollie Malloy is too reminiscent of her Charwoman character on TV. Her first appearance is stilted, in part due to the dialogue, though she redeems herself with a good comic moment later in the film.

The supporting cast, like that for *The Sting*, deserves much of the credit for making things work. Vincent Gardenia (*Little Murders, Bang the Drum Slowly*, late of *All in the Family*) is one of the funniest screen actors around. His shrewd characterization of the corrupt sheriff is the film's finest. Deadpan Austin Pendleton as the convicted murderer is a wonder to watch. He is the perfect victim for this comic melange. Susan Saranden as the fiancee Peggy makes a perfect foil for Matthau whether delivering an ultimatum or smiling with radiance as Lemmon boards the train just in the nick of time. Her mixture of sweetness and sternness creates a rich character who is more than a woman bent on marriage. Charles Durning, Herb Edelman, and David Wayne contribute to the chaos of the news office as Lemmon's inept competitors, and Doro Merande is as delightful as ever as Lemmon's informer.

The Front Page will make you happy, and that is all it intends to do. For two hours the make-believe world created by Hecht and MacArthur, Wilder and Diamond, Lemmon and Matthau, and scores of others will entertain. It's a joyous film designed to make you forget for a while "them ole Recession blues."

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Music

Foghat mixes brilliance with unevenness

ROCK AND ROLL OUTLAWS
by Foghat
Bearsville Records (BR 69566)

In the music business, there exist various strata of performers. On the highest level are groups such as The Who and the Stones who through durability and quality of performance have achieved a place in the highest echelon of rock. Below are the Mott the Hooples, Led Zeppelins and Faces of the music world — big named acts which lack only the fanatical fervor which usually attaches only to the supergroups. A notch or two below are relatively new groups in the Bachman - Turner (BTO) or Dolls mold which display flashes of brilliance amid uneven and undisciplined performances.

Foghat falls in this latter category. Composed of three ex-members of Savoy Brown (is there a single British musician that hasn't been a Savoy Brown member) and guitarist Rod Price, Foghat through extensive touring, four albums and television has built up quite a following with the all-out boogey crowd.

In their three previous albums, Foghat has exhibited a penchant for maintaining a hard driving, up-beat tempo throughout all the selections pressed onto the vinyl. They are akin to Deep Purple in that they give no pretenses of being anything other than a loud, aggressive, and straight-on rock aggregation.

In *Rock and Roll Outlaws*, Foghat bridles this runaway energy into a package of more refined and polished numbers. Though still noisy and boisterous, they have slowed the pace down to the point where some musical competence is evident. Like BTO, Foghat is preoccupied with relating to their audience the trials of an existence on the road. On *Energized*, their previous album, this life-style was conveyed via "Home In My Hand"; in *Rock and Roll Outlaws* the mood is reflected by "Eight Days On the Road" and the title cut. "Eight Days on the Road" is worth the purchase price of the album alone. Featuring the smooth crooning of Lonesome Dave Peverett and the guitar mastery of Price, Foghat explodes for a six-minute excursion into rock delirium.

Next on side one is "Hate to See You Go" and with the striking of the first note the listener is presented with a new Foghat musical formula. On previous albums all the selections seemed pretty much alike; they sounded similar and ran together with no discernible difference in tempo. The various album cuts were nothing more than a collection of standard rock and roll riffs and melodies.

On *Rock and Roll Outlaws* distinguishment is possible and a variety which was lacking previously is clearly present. "Dreamer" features a droning repetitious chord which has almost a hypnotic effect. The acoustic "Trouble in my Mind" doesn't fit in with the album or Foghat's style and should have been omitted. "Rock and Roll Outlaws" opens side two and again Foghat presents its conception of a musician's life on the road. It is an anthem to Foghat's avowed purpose of providing good time rock and roll. "Shirley Jean" is a simplistic '50's number recorded in the mode of the '70's. This and the concluding songs "Blue Spruce Woman" and "Chateau Lafitte '59 Boogie" sound like they were left over from the *Energized* session. They have neither direction or purpose, just repeated riffs at highly amplified volumes.

The potential of Foghat, as evidenced by "Eight Days on the Road," is worth keeping an eye on. With discipline and restraint they would achieve success, without it they will go the route of many one-directional hard rock bands who exhaust themselves with material that sooner or later becomes boring and trite.

Tim Driggers

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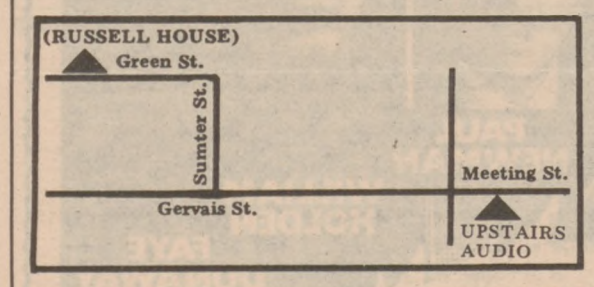

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EVENTS & entertainments

continued from page 12

music

Charles Fugo will present a piano recital January 12 at 3 p.m. in the Columbia Museum of Art's Trustees Gallery. The program, which is part of the Museum of Art's Concert Series, will feature works by Beethoven, Schumann, Falla and Liszt.

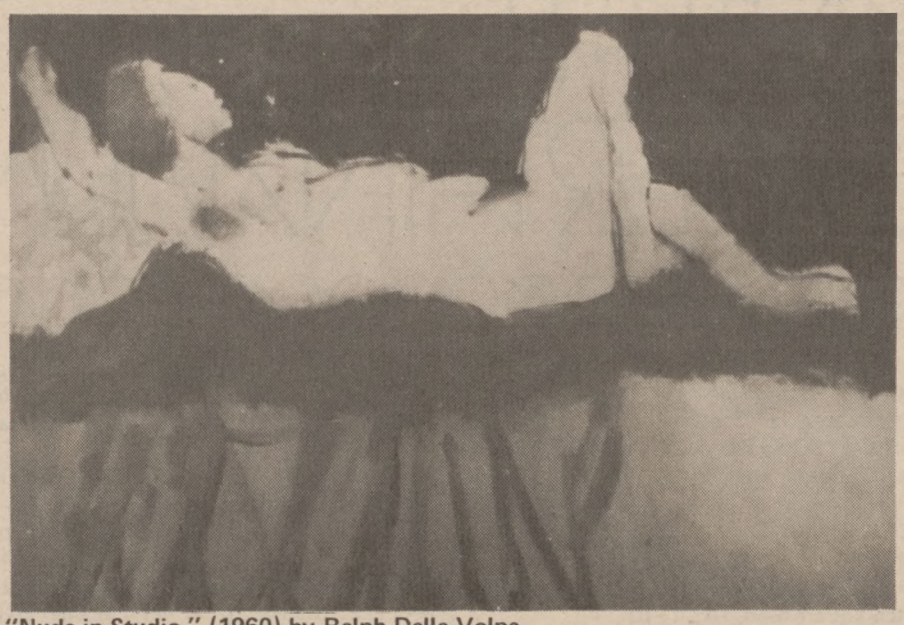
specials

Gretchen Robinson will show her film, "The People Who Take Up Serpents," January 11 at 8 p.m. at the Columbia Museum of Art. The program is the first of a statewide film circuit which is being sponsored by the South Carolina Arts Commission, the Greenville Museum of Art, the Columbia Museum of Art, the Gibbes Art Gallery in Charleston and the Medical University of South Carolina.

The 1974 Traveling Book and Jacket Show, sponsored by the Association of American University Presses, will be at the University of South Carolina Press through January 17. The display will feature 26 books which were selected by jurors for their excellence in book design and production and 28 book jackets noted for their graphic design and printing. The display will be open from 8:30 a.m. to 5 p.m. weekdays and the public is invited.

Going Places, a new camping and sightseeing magazine featuring out-of the-way places to go in the southeast, will be available at South Carolina newsstands as of mid-January. The magazine will cost 75 cents per issue and annual subscriptions will cost $6. For more information write Interesting Books Co., P.O. Box 762, West Columbia, S.C. 29169.

Margaret Arial will be at Gallery IV January 25 to give pottery demonstrations. Gallery IV is located at 1247 Newberry Lane in Irmo (under the water tower).



"Nude in Studio," (1960) by Ralph Della-Volpe

A retrospective exhibit of paintings by **Ralph Della-Volpe**, professor of Art at Bennett College in Millbrook, New York, will be on display in the Columbia Museum of Art's East and West Galleries January 12 through February 9. The exhibit will include paintings from the 40's, 50's, 60's and 70's and will clearly show the changes the artist has undergone. Della-Volpe's style of the 40's and 50's is abstract and color dominates. During the 60's color is muted, figures are misty and the artist draws his subject matter from the sea, sand and especially the sky. In his most recent works Della-Volpe has developed a new style in which color is again dominant, yet it is not used in splashes as in the 40's and 50's. Instead the artist uses geometric forms which are carefully measured. The public is invited to attend an illustrated lecture to be given by Della-Volpe at 8 p.m. January 10 in the Science Museum Auditorium and the preview of his exhibit which will follow.

The Greenville Branch of the **American Association of University Women** will sponsor a community conference on the changing roles of Southern women February 1 from 9:30 to 3 p.m. at the Sheraton Motor Inn, 1001 South Church Street, Greenville, S.C. **Liz Carpenter**, nationally-known journalist and lecturer on the status of women, will be guest speaker. Topics for the afternoon workshops are "Changing Lifestyles," "Community Service, Money and Law," and "Re-entry." There is a $5.50 conference fee which includes lunch and workshop materials. Child care for children over one-year-old will be available at no extra charge at the Augusta Street YWCA by reservation only. Reservations for the conference are limited and can be made by sending a check to WOMAN: 1975, Box 718, Mauldin, S.C. 29662.

television

Saturday, January 11

1 p.m. - Senior Bowl. The 26th Senior Bowl is telecast from Mobile, Alabama. (Channel 10)

1 p.m. - College Basketball. Wake Forest's Demon Deacons play the Maryland Terrapins in an ACC game at College Park, Maryland. (Channel 19)

8:30 p.m. - "The 2000 Year Old Man." A cartoon for adults created by Carl Reiner and Mel Brooks. (Channel 19)

9 p.m. - Theatre in America. "Zalmen or the Madness of God" is a play that explores the oppression of Soviet Jews. (Channel 35, ETV)

Sunday, January 12

1 p.m. - NBA Basketball. Joined in progress. The Boston Celtics and the Buffalo Braves play at Buffalo's Memorial Auditorium. (Channel 19)

2 p.m. - Movie. Acclaimed director Akira Kurosawa's Samurai adventure "Sanjuro" launches a 13-week series of Japanese films. (Channel 35, ETV)

3 p.m. - Super Bowl. The Pittsburgh Steelers meet the Minnesota Vikings in Super Bowl IX at New Orleans. (Channel 10)

7:30 p.m. - Marlo Thomas and Friends. An Emmy-winning celebration of childhood first telecast last March. Stars include Dustin Hoffman, Rosey Grier, Harry Belafonte, Roberta Flack, Michael Jackson, Kris Kristofferson and Rita Coolidge. (Channel 25)

8:30 p.m. - ABC Theatre. "The Court-Martial of Lt. William Calley." (Channel 25)

Monday, January 13

8 p.m. - Smothers Brothers. The Smothers Brothers try their hands at television one more time. This week's guests are Redd Foxx, Alice Cooper and cameo appearances by Johnny Carson and George Burns. (Channel 10)

9 p.m. - Movie. "The Sterile Cuckoo" stars Liza Minnelli. (Channel 25)

Tuesday, January 14

9 p.m. - Mystery of Nefertiti. Egyptologist Ray Smith is able to answer questions on the reign of Nefertiti with the help of a computer. (Channel 35, ETV)

10 p.m. - NBA All-Star Game. East meets West in the 25th all-star game telecast from Veterans Memorial Coliseum in Phoenix. (Channel 19)

Wednesday, January 15

9:30 p.m. - Firing Line. The right of Palestinians to achieve nationhood was declared in a U.N. resolution last November. The significance of that resolution is among the likely topics of N.T. Nehdi, organizer of the Action Committee on American-Arab Relations, a pro-Palestinian group. (Channel 35, ETV)

10:30 p.m. - America. In New York, Alistair Cooke discusses the influx of immigrants from Europe to America at the turn of the century. (Channel 35, ETV)

Thursday, January 16

8 p.m. - College Basketball. The North Carolina State Wolfpack vs. the Maryland Terrapins at College Park, Maryland. (Channel 25)

Friday, January 17

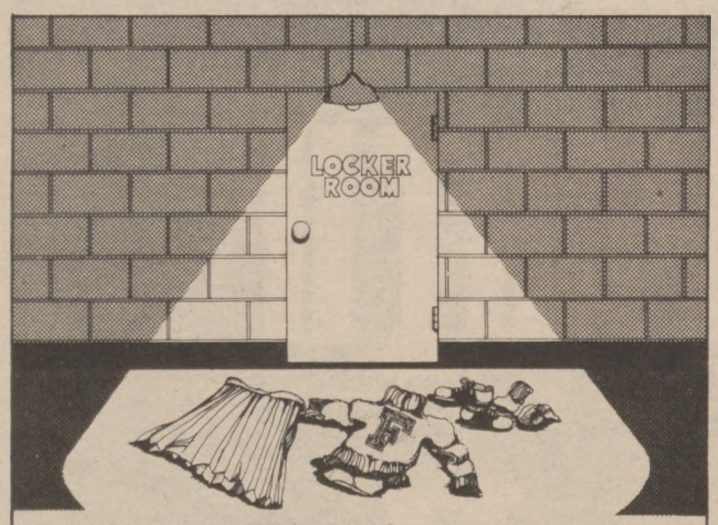
9:30 p.m. - Movie. "High Noon" was directed by Fred Zinnemann. This suspenseful Western won Oscars for Gary Cooper and for Dimitri Tionkin's score, which includes "Do Not Forsake Me, Oh My Darlin'." (Channel 19)

10:30 p.m. - "Romantic Rebellion." Civilization's Kenneth Clark will host this series of programs on the neoclassical and Romantic art. (Channel 35, ETV)

11:05 p.m. - Movie. "How to Murder Your Wife" stars Jack Lemmon and Verna Lisi. (Channel 19)

11:30 p.m. - Wide World in Concert. Bobby Vinton; Kool and the Gang; Earth, Wind and Fire; and Triumvirat perform. (Channel 25)

1 a.m. - Midnight Special. Electric Light Orchestra. Linda Ronstadt, Ohio Players and Rufus are guests. (Channel 10)



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EVENTS & ENTERTAINMENT

Edited by Melissa Pruitt

cinema

If you're thinking of a movie, better call ahead to verify time and feature since many area theatres are subject to change after our deadline.

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"Abby" is the story of a woman possessed by the Devil. Sounds like the audience is in for another exorcism. Rated R, with shows at 3:10, 5:15, 7:10 and 9:25.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"The Diary of a Stewardess" plus the X-rated answer to the disaster flicks, "Orgy American Style." Shows are continuous from 3:15 with the last complete feature at 8:15.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"The Street Fighter" is a violent, karate movie. It used to be rated X, but somehow the filmmakers managed to get it changed to R. Show times are 1, 3, 5, 7 and 9.

CINE-ART THEATRE, 1917 Washington Street, 779-3039

This week's X-rated sizzlers are "Teenage Cheerleader" and "High Rise." Shows are continuous from 1 with the last complete feature at 9. The January 10 and 11 11:30 p.m. late show is "Teenage Lover."

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 789-1110

"The Dove" is supposed to be a nice love story starring Joseph Bottoms. Rated PG, with shows at 1, 3, 5, 7 and 9.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 789-1110

"The Island at the Top of the World" is the Walt Disney film version of the Jules Verne science fiction thriller. Rated G, with shows at 1:45, 4, 6:15 and 8:30.

FOX THEATRE, 1607 Main Street, 254-5212

"The Odessa File" is based on the true story of a German journalist who uncovers a new Nazi plot in the sixties. Jon Voight stars in this PG rated film. Show times are 1:30, 4, 6:30 and 9.

GAMECOCK I THEATRE, Parkland Plaza Shopping Center, 796-0022

"The Trial of Billy Jack" is still around making Columbians cheer (according to the advertisements) and making the Laughlins very rich! Rated PG, show times are 1:30, 5 and 8:30.

GAMECOCK II THEATRE, Parkland Plaza Shopping Center, 796-0022

"The Longest Yard," rated R, stars Burt Reynolds as a pro football player who goes to prison and Eddie Albert as the football loving warden. Shows at 2:30, 4:45, 7 and 9:15.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"Earthquake" is here with lots of soap opera plots and big Hollywood names. The audience will not only hear the action, but feel it, thanks to a new device called Sensurround. Rated G, with shows at 2, 4:30, 7, and 9:30.

MIRACLE THEATRE, 1228 Main Street, 256-1950

"The Man With the Golden Gun," rated PG, stars Roger Moore as Agent 007. Show times are 2:05, 4:30, 7 and 9:30. The midnight show January 10 and 11 is Woody Allen's "Sleeper."

PALMETTO THEATRE, 1417 Main Street, 254-5800

"The Towering Inferno" is yet another disaster flick. This one is about a fire in a skyscraper and is reported to be one of the most expensive movies ever made. Stars include Paul Newman, Steve McQueen, Faye Dunaway and Fred Astaire, to name a few. Rated PG, with shows at 1, 4, 7 and 10.

PLAZA III THEATRE, 1323 Main Street, 254-7960

"The Godfather Part II" is quite different from the original and much more of a character study than a show of blood and violence. Al Pacino gives an outstanding performance as Michael Corleone. Rated R, show times are 1, 4:45 and 8:30.

RICHLAND MALL I THEATRE, Richland Mall, 782-2228

"Freebie and the Bean" stars James Caan and Alan Arkin as a pair of whacky detectives. Rated R, with shows at 3, 5, 7 and 9. The Friday and Saturday (January 10 and 11) 11:15 late show is "Bangladesh."

RICHLAND MALL II THEATRE, Richland Mall, 782-2228

"The Front Page" is a comedy about journalism in the twenties. Jack Lemmon is the reporter who can't quite tear himself away from the newspaper world and Walter Matthau is the hard-line editor who is willing to try anything to get a story first. Funny. Rated PG, show times are 3:20, 5:20, 7:20 and 9:20.

lectures

CBS News correspondent **Roger Mudd** will speak at Clemson University's Tillman Hall Auditorium January 21.

continued on page 11

3 Shows Daily at
1:00
4:45
8:30

PLAZA III DOWNTOWN Theatre
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